



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

2015-2016
season of events

Voice Master Class with Barbara Hannigan

John R. Stratton Visiting Artist

Thursday, January 21, 2016
12:10 pm
Walter Hall, 80 Queen's Park

The Faculty of Music gratefully acknowledges the generous support of our presenting sponsors



Program

Invocation to the Dark Angel (Apparition)
Approach strong Deliveress!
Time and the Bell have Buried the Day
(Hommage à T. S. Eliot)

George Crumb
(b. 1929)
Sofia Gubaidulina
(b. 1931)

Christina Haldane, soprano and Lara Dodds-Eden, piano

Djamila Boupacha

Luigi Nono
(1924-1990)

No word from Tom...I go, I go to him
(*The Rake's Progress*)

Igor Stravinsky
(1882-1971)

Maeve Palmer, soprano and Andrea Van Pelt, piano

Bail avec mi (Chants de terre et de ciel)
Résurrection

Olivier Messiaen
(1908-1992)

Rebecca Genge, soprano and Melisande Sinsoulier, piano

The Happy Child

David Del Tredici
(1937-1964)

Der Sommer

György Ligeti
(1923-2006)

Sydney Baedke, soprano and Gary Forbes, piano

The Night in Silence under Many a Star (Apparition)

George Crumb
(b. 1929)

Nacht

Alban Berg
(1885-1935)

Brooke Dufton, soprano and Braden Young, piano

Alternates:
Gentle lady
Sleep Now

Karol Szymanowski
(1882-1937)

Alexandra Hetherington, soprano and David Eliakis, piano



Barbara Hannigan is known worldwide as a soprano of vital expressive force directed by exceptional technique. She is now bringing that same high energy and expertise to her varied activities as a conductor while continuing to work, as a singer, with the most prominent maestros, including Simon Rattle, Kent Nagano, Esa-Pekka Salonen, Andris Nelsons, Yannick Nézet-Séguin, Kirill Petrenko, David Zinman, Vladimir Jurowski, Antonio Pappano, Pierre Boulez, Alan Gilbert and Reinbert De Leeuw.

Blessed with a voice at once pure and hot, she has arrived, through challenging and diverse repertory choices, at a point of complete control, intensity and versatility. She also possesses an exciting stage presence, whether in opera or on the concert platform. Much sought after in contemporary music (she has given over 80 world premieres), she is no less brilliant and devoted a performer of baroque and classical music. Bringing freshness to older music and authority to new, she is among the very few singers whose every performance is an occasion.

She is a frequent guest of the Berliner Philharmoniker, who commissioned for

her Hans Abrahamsen's symphonic song cycle *let me tell you*, a work which her performances has rapidly launched around the world. In 2014 she had the rare honour of an invitation as artiste étoile to the Lucerne Festival, where she conducted, gave master classes and premiered an orchestral work written for her by Unsuk Chin. György Ligeti and Henri Dutilleux both regarded her as their soprano of choice. Her startling performances of Ligeti's *Mysteries of the Macabre* has been acclaimed widely, as has her expressive fullness in Dutilleux's *Correspondances*. Her recording of this work has garnered awards from Grammophone, Edison and Victoires de la Musique. Other awards include "Sängerin des Jahres" (Opernwelt, 2013), and Personnalité Musicale de l'Année (Syndicat de la Presse Française, 2012). She has worked extensively with Pierre Boulez, George Benjamin, Gerald Barry, Salvatore Sciarrino, Pascal Dusapin and Hans Abrahamsen, among a long list of composers.

Part of Hannigan's outstanding quality comes from bringing to the concert platform the dramatic verve and character one might expect on the opera stage – and from retaining, as an opera performer, all the musicianship she displays as a concert artist. She is, whether in concert hall or opera house, a full being. And she has worked tirelessly with directors and conductors to achieve that fullness, and to go on expanding it.

Unforgettable opera appearances have included most recently an extraordinary embodying of the title role in *Lulu*, in Krzysztof Warlikowski's staging at La Monnaie, and a fearless

interpretation of Marie as a flame in the darkness of Zimmermann's *Die Soldaten* at the Bayerische Staatsoper, a hugely acclaimed presentation directed by Andreas Kriegenberg and conducted by Kirill Petrenko. To the premiere production of George Benjamin's *Written on Skin* she brought a gripping portrayal of a young woman in dawning self-realization, which she performed most recently at New York's Mostly Mozart Festival. She also sang the role of Donna Anna in Mozart's *Don Giovanni* in another Warlikowski production at La Monnaie. She has worked extensively with choreographer Sasha Waltz on productions of Hosokawa's *Matsukaze* and Dusapin's *Passion*, thoroughly utilizing her physical as well as vocal agility. In the 2015 – 2016 season she sang Mélisande at Festival Aix-en-Provence and *La Voix humaine* at Paris Opera. Future seasons will add the world premieres of Gerald Barry's *Alice in Wonderland* and Ophelia in Brett Dean's *Hamlet*, to the repertory of characters she vividly inhabits.

She is steadily developing her range as a conductor. From a first and much applauded debut conducting Stravinsky's *Renard* at the Théâtre du Châtelet in Paris, she has gone on to work with orchestras including the Göteborgs Symfoniker, WDR Symphony Orchestra, Mahler Chamber Orchestra and l'Accademia Nazionale di Santa Cecilia in Rome. As a performer herself, she enjoys a warm rapport with orchestral players, and this communicates itself in her concerts, while her programming has music old and new striking sparks off each other. Her conducting debut at the Concertgebouw with Ludwig Orchestra, won the Ovatie 2014 award

for best classical concert of the year in the Netherlands.

Her 2015 – 2016 season further sees her as artist in residence with the Gothenburg and Bamberg Symphony Orchestras, both as soprano and conductor. She will also conduct the Toronto Symphony Orchestra, Mahler Chamber Orchestra and Munich Philharmonic. She will give the US premiere of Hans Abrahamsen's *let me tell you* with the Cleveland Orchestra under Welser-Möst, both in Cleveland and at Carnegie Hall, before performing this with the Boston Symphony Orchestra and Andris Nelsons. A recording of this work with Hannigan, Nelsons and the Bavarian Radio Symphony Orchestra will be released on the Winter & Winter label in January 2016.

Barbara Hannigan's life as an artist has been the subject of two documentaries: Accentus Music's awarded documentary I'm a creative animal produced at Lucerne Festival 2014 where she was artist in residence and the Dutch NTR Canadees Podiumdier (NTR 2014). Other projects include a filmic poem for the female voice by French filmmaker Mathieu Amalric and an exhibit of 3D photography by Philippe Cometti at the Maison Européenne de la Photographie in Paris.

bio by PAUL GRIFFITHS / BARBARA HANNIGAN



**A world of the future where technology is
intrusive, omniscient and ultimately worshipped...**

**A new opera by Patrick McGraw,
Robert Taylor and Steven Webb**

Sunday, January 24, 2016 - 2:30 pm

Free admission

MacMillan Theatre, 80 Queen's Park

In 1997, the Opera Division inaugurated a workshop at the Faculty of Music to give student composers experience writing operatic scenes, following a process of composition, dramaturgy, orchestration and staged public performance. The concept proved so successful that the workshop was ultimately introduced as a formal course in composition at the Master of Music level.

The contemporary opera composers' workshop has embraced a wide spectrum of dramatic choices; from classic text adaptations of Euripides and Sophocles to the absurdist, *Rob Ford, the Opera*.

This years project is drawn from the 1909 dystopian short story by E. M. Forster, *The Machine Stops*. In a future world where the surface of the earth supports life no longer, the world's population lives underground, in isolation from one another. Personal contact is discouraged. Technology, ever more intrusive, becomes omniscient and ultimately technology itself becomes the object of worship.

Made possible through a generous gift from Dianne W. Henderson.

TOMORROW!

Barbara performs in concert with pianist Steven Philcox and our Faculty of Music singers and collaborative pianists.

Fri, Jan 22 at 5 pm in Walter Hall

Free

Barbara Hannigan at the TSO — Symphonie Fantastique

January 27 & 28, 8 pm, Roy Thomson Hall

For her second appearance of the season, Barbara Hannigan takes centre stage for Henri Dutilleux's mystical song cycle based on texts by Rainer Maria Rilke, Prithwindra Mukherjee, Alexander Solzhenitsyn and Vincent van Gogh. Following that, Peter Oundjian is your guide to the vivid landscapes of Berlioz's *Symphonie fantastique*.

Buy tickets at [TSO.ca](https://www.tso.ca)

Coming up at U of T Music...

Viva Caledonia!
Music for Robbie Burns Day

Monday, Jan 25 - 7:30 pm, Walter Hall

Alison Melville — baroque flute, recorders
Julia Seager-Scott — baroque harp, larsach
Margaet Jordan-Gay — baroque cello
Paul Jenkins — harpsichord, tenor

Featuring sonatas and variations by James Oswald, Charles Macklean, Alexander Munro and General John Reig, as well as 18th-century settings of traditional airs and other tunes from the Caledonia Pocket Companion, the Simon Fraser Collection and the Scots Musical Museum, to which Burns himself was a major contributor.

Tickets: \$40, \$25 senior, \$10 students
Purchase via music.utoronto.ca or 416-408-0208

John Relyea
Master Class at the Tuesday Voice Performance Class

Tuesday, Jan 26 - 12:10 pm, Walter Hall

John Relyea has appeared at the Metropolitan Opera, Lyric Opera of Chicago, Canadian Opera Company, Royal Opera House Covent Garden and Vienna State Opera. Roles include the title roles in *Le nozze di Figaro*, *Bluebeard's Castle*, and *Don Quichotte*; Raimondo in *Lucia di Lammermoor*, Colline in *La Bohème*, Don Basilio in *Il barbiere di Siviglia*, Méphistophélès in both *Faust* and *La Damnation de Faust*, and Marke in *Tristan und Isolde*. Relyea also appears regularly with the Chicago Symphony Orchestra, Philadelphia Orchestra, Boston Symphony Orchestra, New York Philharmonic, Swedish Radio Symphony Orchestra, and the Berlin Philharmonic.

Free

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